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spirit of sentimentalization which marked all the sculpture of the latter half of the century. They were seeking for the graceful and pleasing rather than for majestic, imposing types. It was a development which coincided with the epoch of Lorenzo the Magnificent.

It is to that graceful spirit of Andrea that Benedetto clings. The figures in the Enthroned Madonna and Child have not the firmness or amplitude of Luca's best types, but they have a charm, a genuineness and simplicity of their own. The composition is marked also by the absence of that elaboration of detail which detracts from many of Benedetto's and other later Della Robbia works. The eyes are treated in the usual Buglioni manner, with linear upper eyelids and pupils surrounded by a circle leaving the iris white. The type of garlands separated into bunches and held together by ribbons is characteristic of Benedetto's work. Luca della Robbia used generally continuous garlands of fruit and flowers. A peculiar rhythmic triplex arrangement of fruit marks his nephew Andrea's work, an influence noticeable in the Museum piece, while Andrea's son, Giovanni, was fond of motifs growing from vines or vases. Characteristic of Buglioni's work also was his use of an outer egg and dart, together with an inner cord moulding. In the Museum piece there is instead an inner egg and dart moulding. This moulding and the narrow plain blue ground attached thereto are modern, but their importance in the whole does not impair the integrity of the main composition or the architectural framework.

Benedetto finished this probably between 1510 and 1520. It must be remembered that Michelangelo's, Raphael's and Leonardo's work by then was carrying the Renaissance to its final culmination. But Benedetto was not influenced by them; his art instead harked back to that early summertime at the time when Andrea della Robbia, Ghirlandaio and Botticelli seemed to foretell the full flowering of the High Renaissance. w. m. m.

## EXHIBITION OF MINIATURES, WATER COLORS AND BRONZES

An exhibition of miniatures, bronzes, and water colors opened in Gallery IX on January thirteenth. On February fourth the miniatures will be withdrawn to be exhibited elsewhere, and a

## CLEVELAND MUSEUM OF ART

group of Chauncey L. Ryder's water colors lent by George E. Gage will take their place. The exhibition will close on February twenty-eighth.

Modern miniatures have not been shown in the Museum as a special exhibition, with the exception of a few charming ones by local artists, so that this opportunity of reviewing the work of the entire country was an interesting one. The exhibition was circulated by The American Society of Miniature Painters, and among the artists represented were such well-known names as Theodora Thayer, Lucia Fairchild Fuller, William J. Baer, Mabel R. Welch, Laura Coombs Hills, Lucy M. Stanton, Alice Beckington, William J. Whittemore, Maria J. Streat, Margaret Foote Hawley, Elsie Dodge Pattee, W. Sherman Potts, Helen Winslow Durkee and Eulabee Dix Becker.

The group of water colors gives an opportunity to study a few of the most interesting American water colorists. The Museum's John Sargent, "In the Austrian Tyrol," from the Hinman B. Hurlbut Collection, heads the list. There are eight examples of the work of Winslow Homer. The two early examples lent by Warren P. King and another early piece loaned by C. W. Bingham, are interesting in comparison with examples of his later work, such as the fine piece loaned by Mrs. Dudley S. Blossom and the scene from Florida lent by Ralph King. Three examples of this period are also loaned by George Sloane of Boston. A group of nine water colors by Dodge McKnight of Boston, lent by Dr. Denman W. Ross, show at its best the virile handling of this artist.

The skill of William T. Richards is shown in a group of five of his characteristic works. Three charming Walter L. Palmers show his unfailing mastery in the depiction of snow scenes, and two distinguished examples represent the art of Chauncey L. Ryder. Single pictures by J. H. Twachtman, Charles Melville Dewey, William Gedney Bunce, William C. Fitler, Hopkinson Smith and John Marin complete the list of the water colors. The exhibition was made possible by the lenders mentioned and in addition by Frederic S. Porter, Charles T. Brooks, Mr. and Mrs. Philip Mather, Hoyt L. Warner, George E. Gage, Mrs. L. C. Hanna, Elton Hoyt, II, and Miss Cassandra Bingham. To all of these the Museum wishes to express its appreciation.

## THE BULLETIN OF THE

A fine group of bronzes adds an interesting variety to the exhibition. Notable among these are the group of Bourdelles and other bronzes, loaned by Salmon P. Halle, and the delightful bust of a boy by Dalou; a Franz von Stuck and a Bugatti loaned by the Rorimer-Brooks Studios.

W. M. M.

## THE PRINT CLUB

The annual meeting of The Print Club was held at the home of Mr. and Mrs. Ralph King on the evening of January 10th, 1922, with a very good attendance of members.

Mr. Charles T. Brooks, the retiring President, called the meeting to order and described the work of the past year briefly. He reported that the Club had purchased and presented to the Museum the following 63 prints:

|                               |       |
|-------------------------------|-------|
| Sir Francis Seymour Haden     | 32    |
| J. Livens                     | 3     |
| Marcantonio Raimondi          | 1     |
| Zoan Andrea                   | 1     |
| School of Mantegna            | 1     |
| Anthony Van Dyck              | 1     |
| Charles Emile Jacque          | 1     |
| Walter Tittle                 | 1     |
| James McBey                   | 6     |
| Albrecht Dürer—Little Passion | 16 63 |

In addition to these the Print Department of the Museum had received as direct gifts from members of the Club 459 prints, and from non-members 105, the total number of items added to the collection during the year being 627.

Among important names represented by the more extensive gifts from individual donors are the following: Auguste Lepère, Alphonse Legros, Charles Emile Jacque, Joseph Pennell, Otto H. Bacher, Mariano Fortuny y Carbo, Honoré Daumier, and Henri Fantin-Latour.

The Treasurer's report showed a balance from last year of \$4,316.05 and total receipts for the year of \$5,092.15. Expenditures of \$3,944.80 had been made, leaving a balance on hand of \$5,463.76.

The following trustees were elected to serve for three years:

Mrs. F. F. Prentiss  
W. G. Mather  
S. P. Halle

Malcolm L. McBride  
Mrs. Malcolm L. McBride  
H. Austin Hauxhurst

F. A. Whiting